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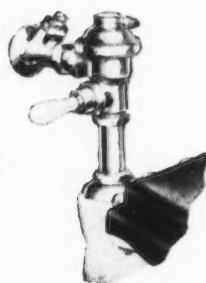
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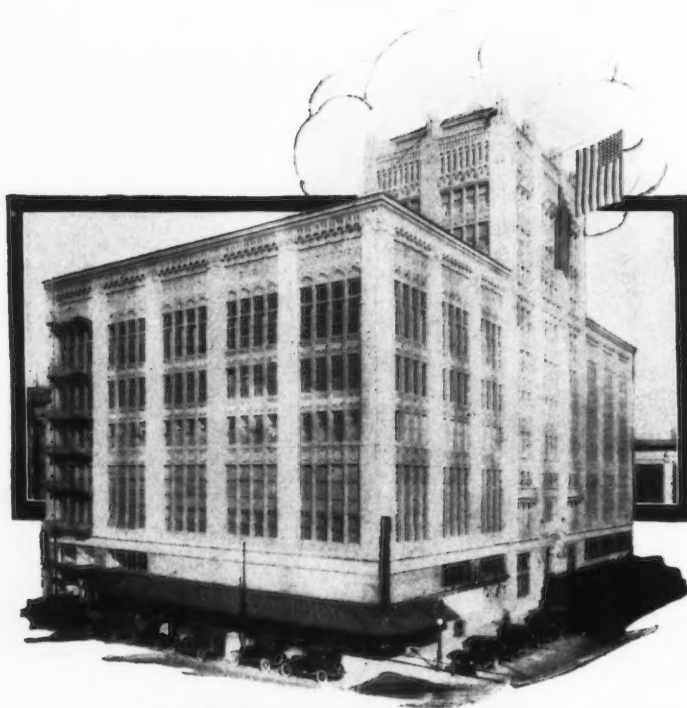
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An Illustrated Monthly Magazine for the Architect, Contractor and Home Builder
Published by the Western States Publishing Corporation

HARRIS ALLEN, A. I. A., EDITOR

J. LESLIE MEEK, GENERAL MANAGER

NED BRYDONE-JACK, MANAGER SOUTHERN CALIFORNIA OFFICE

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Price, mailed flat to any address in United States, Mexico or Cuba, \$4.00 a year; single copies, 50c; to Canada,
\$5.00 a year; foreign countries, \$6.00 a year. Entered at the Post Office in San Francisco as second-class matter

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SERVICE AND SAFETY

A Guaranty for Adequate House Wiring



THE value of electric service to the home owner is generally admitted. The home owner appreciates the comfort and convenience of proper illumination and of electrical household helps. The electric range has become an accepted fact. But to have the home properly illuminated and to use the many electric appliances that are practically necessities, *the home must be adequately wired.* If convenience outlets are omitted, the attachment of floor lamps and appliances is awkward or impossible. If outlets are not provided in each room, a vacuum cleaner for instance, cannot give the full service of which it is capable. If switches are not provided in convenient locations, home owners must grope about in the dark or blunder against heavy furniture. If there are no bracket outlets near dressing tables or by the kitchen sink, proper illumination of the task is impossible. In short, the convenient use of electric service is entirely dependent upon proper wiring and the proper layout of that wiring. It is as essential a feature of the modern home as proper plumbing.

As a service to the home designers, builders, and owners of California, the California Electrical Bureau, an educational, non-profit making institution, representing all branches of the electrical industry, has inaugurated the Red Seal Plan, which is a program to promote adequate wiring for convenient electric service in the home. It is not an elaborate plan, neither is it expensive, for it is no "give-'em-everything" specification. It simply establishes a *minimum* and *conservative* list of wiring requirements, it sees that these are rigidly followed, and marks each "Red Seal Home" in an unmistakable way.

The Red Seal Plan (which is a national movement inaugurated by the Society for Electrical Development, the California Electrical Bureau being the licensee for the State of California), is being advertised generally. Many prospective home builders are inquiring about it and many home owners are asking whether the wiring in their present homes is up to its specifications. For your information we are giving these specifications.

Service—1¼ inch conduit or larger, carrying three No. 4 wires, or larger. At the meter location space must be provided for a meter box or board not less than 30 by 30 inches for the main switch and meters.

Switches—All switches shall be of the flush type, conveniently located; and where two or more are brought to the same location, they must be grouped under a single plate.

Convenience Outlets—All convenience outlets shall be complete with receptacles of the flush interchangeable type. Unless otherwise stated in requirements, multiple receptacles under one plate will be counted as one outlet. A conservative minimum of outlets for each room is listed and they are, of course, conveniently located with regard to furniture spaces.

Range Outlets—A one-inch conduit, or larger, must be provided from the meter board to the range location,

carrying three No. 8 wires, or larger, terminating in the kitchen in a box equipped with a blank cover, if a range is not to be immediately installed.

Branch Circuits—Convenience outlets shall be wired on circuits of not smaller than No. 12 wire, with a maximum of 8 outlets per circuit. No convenience outlets shall be connected to lighting circuits.

General Lighting—All rooms shall be wired for a *minimum* of one watt per square foot for general lighting, exclusive of auxiliary lightings (such as table lamps, floor lamps, etc.) which shall be provided for on the convenience outlet circuits.

Electrical contractors, power company managers, and salesmen are familiar with the Red Seal Plan and will gladly give you additional information. But in general its procedure is as follows. The wiring is first laid out in accordance with the above minimum specifications. The accredited representative of the Red Seal Plan in your district is then formally notified and in due course inspects the preliminary or "roughed-in" wiring.

(The installation must be in accordance with National Electric Code Rules, supplemented by City or Town ordinances and the lighting company's local rules, and it is inspected and approved by your City or Town Inspection Department for fire hazard, safety factor, and the like. This is the case with *all* buildings.)

In addition there is a *second inspection* without cost to you by the Red Seal representative to see that all the Red Seal specifications have been strictly observed.

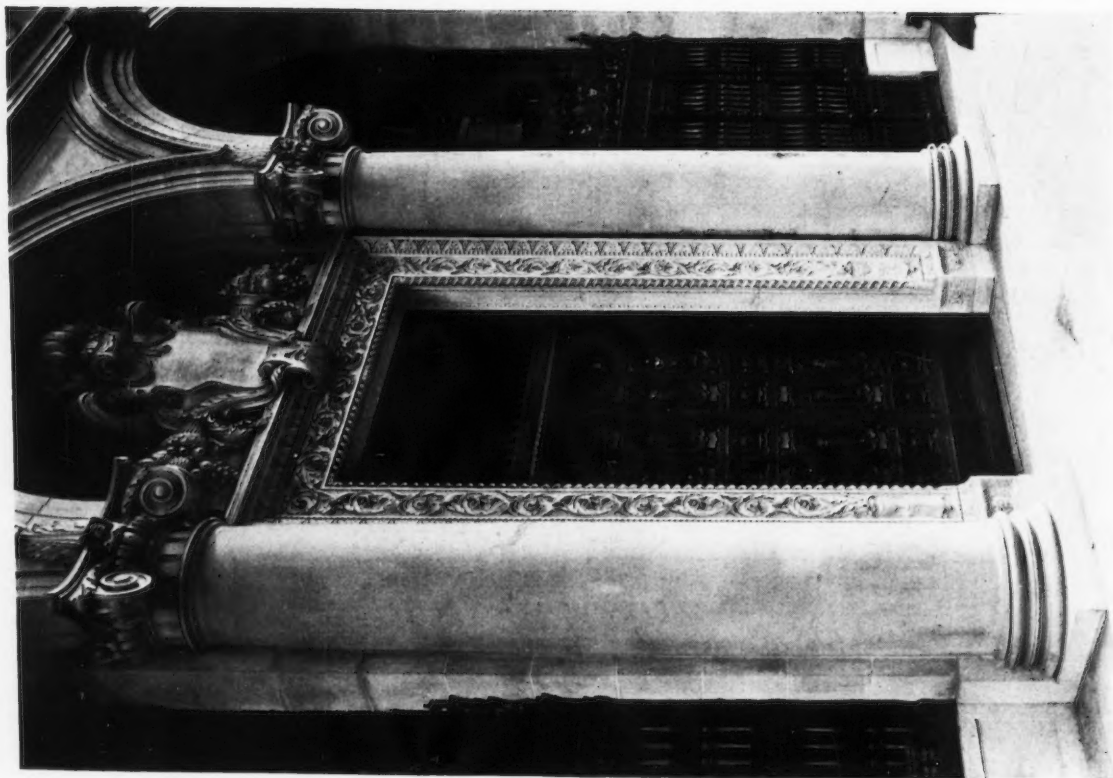
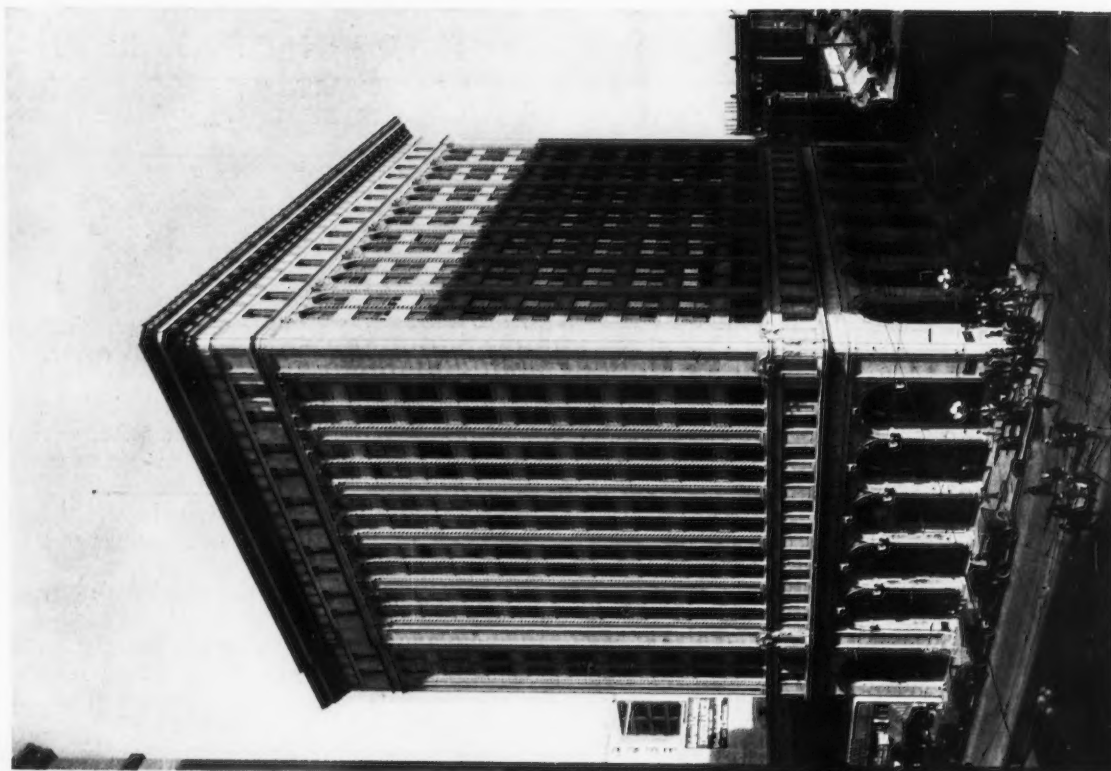
A "job sign," similar to the signs used by contractors, and bearing the Red Seal symbol, is displayed on the building as it is being wired. After the second inspection—and not until then—a Red Seal meter sticker and a Red Seal owner's certificate for framing is given and its issue must be approved by the chairman in charge of that particular district.

The Red Seal Plan, therefore, gives you an opportunity to have your wiring installation checked by the electrical industry at no cost to you. This expert check made by men in touch with the latest developments of a house feature which was formerly neglected but is now recognized as an essential, will make your homes more attractive to home owners. It gives another feature for what you have to sell, whether this be a complete home or plans for a home.

* * *

BUILDING OWNERS HOLD CONVENTION

The nineteenth annual convention of the National Association of Building Owners and Managers was held at the Hotel Del Monte during the week of June 20th. Six hundred delegates, representing office buildings in practically every large city in the United States and Canada, were assembled for the five-day session. The apartment house section of the Association held two sessions during the period. Professor Bailey Willis, of Stanford University spoke the opening day on "Earthquake Risk and Security in Large Buildings."



HELMAN COMMERCIAL TRUST AND SAVINGS BANK BLDG., LOS ANGELES, CALIFORNIA. SCHULTZE & WEAVER, ARCHITECTS

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BANKING ROOM, HELLMAN COMMERCIAL TRUST AND SAVINGS BANK, LOS ANGELES, CALIFORNIA
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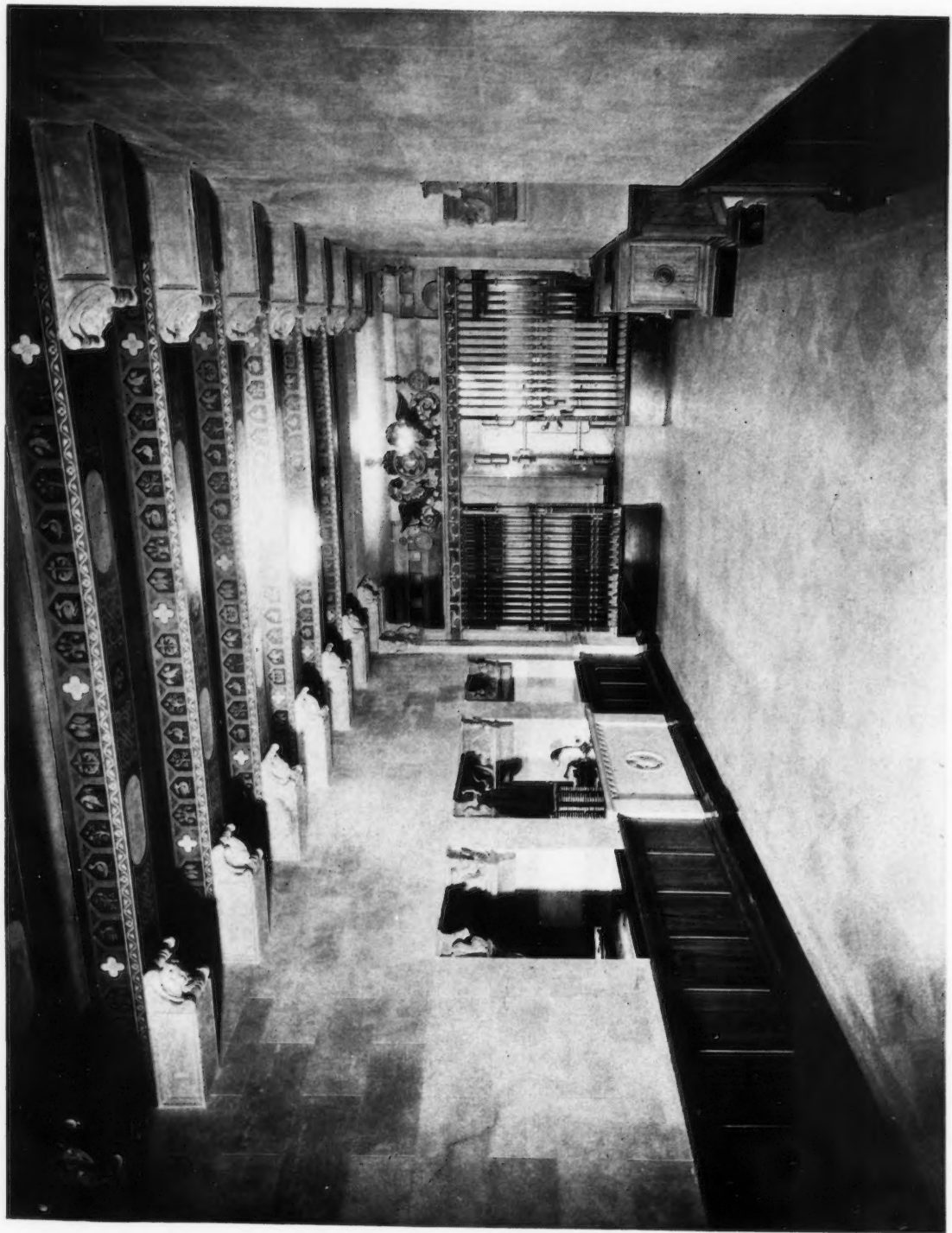
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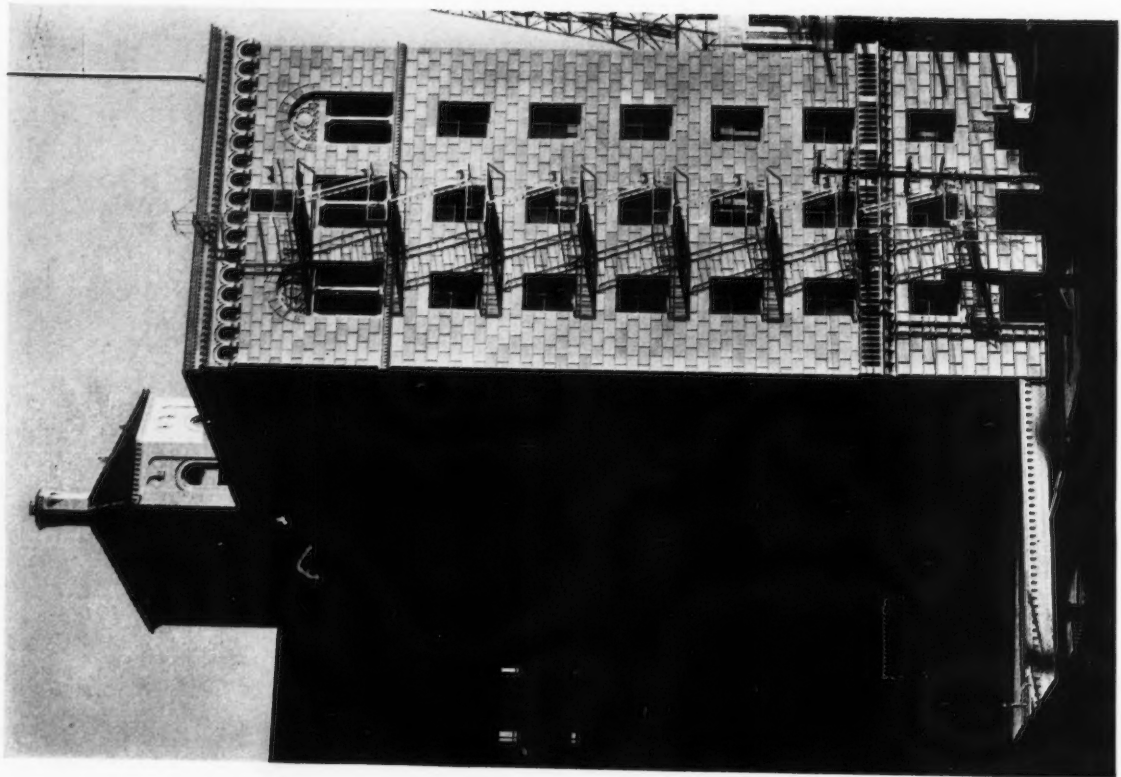


SAFE DEPOSIT VAULTS, PACIFIC SOUTHWEST TRUST AND SAVINGS ASSOCIATION BUILDING, PASADENA, CALIFORNIA
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ENTRANCE DETAIL, STANDARD OIL COMPANY BUILDING, LOS ANGELES, CALIFORNIA
GEORGE W. KELHAM, ARCHITECT

Photograph by The Mott Studios

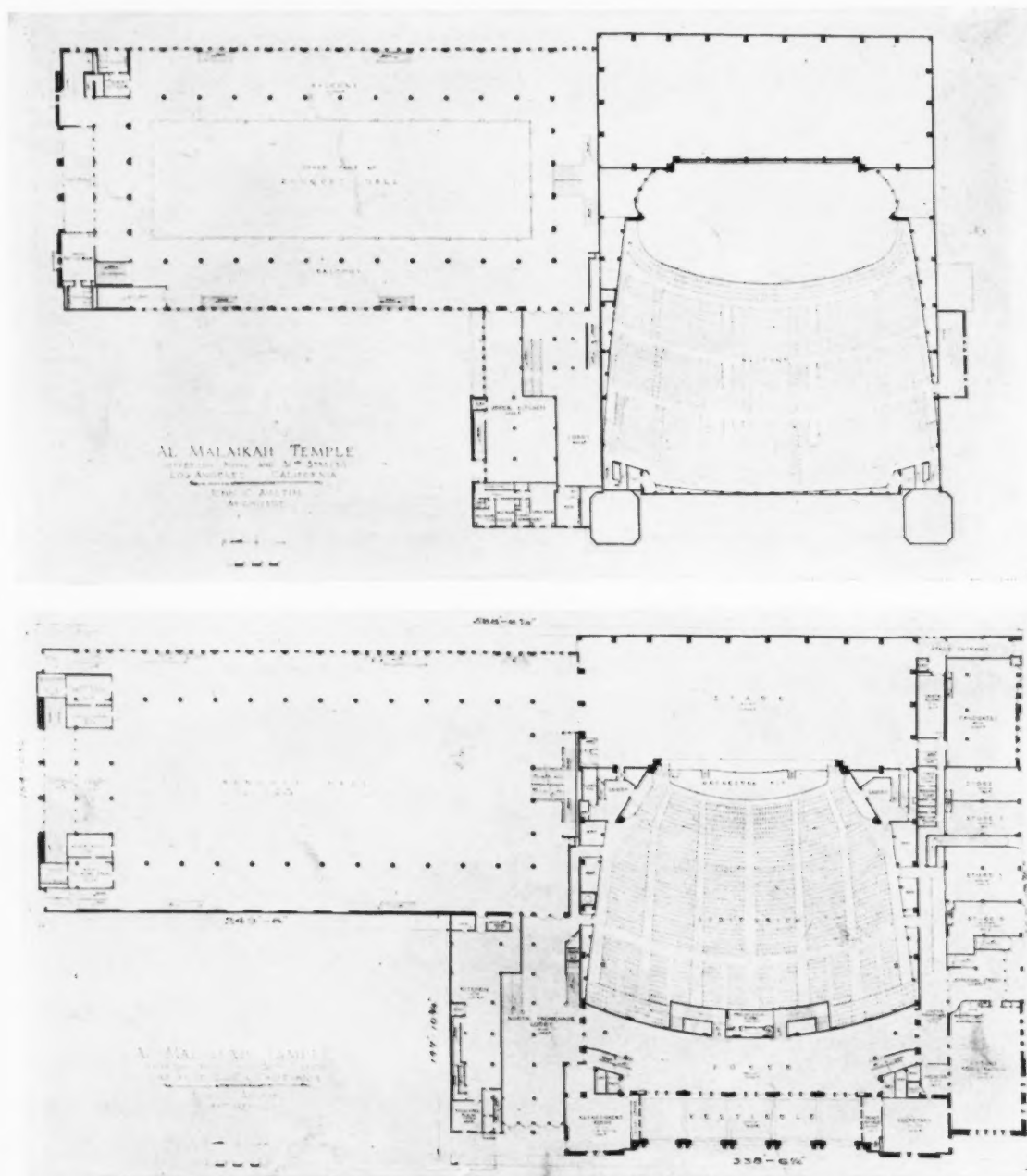


STANDARD OIL COMPANY BUILDING, LOS ANGELES, CALIFORNIA. GEORGE W. KELHAM, ARCHITECT

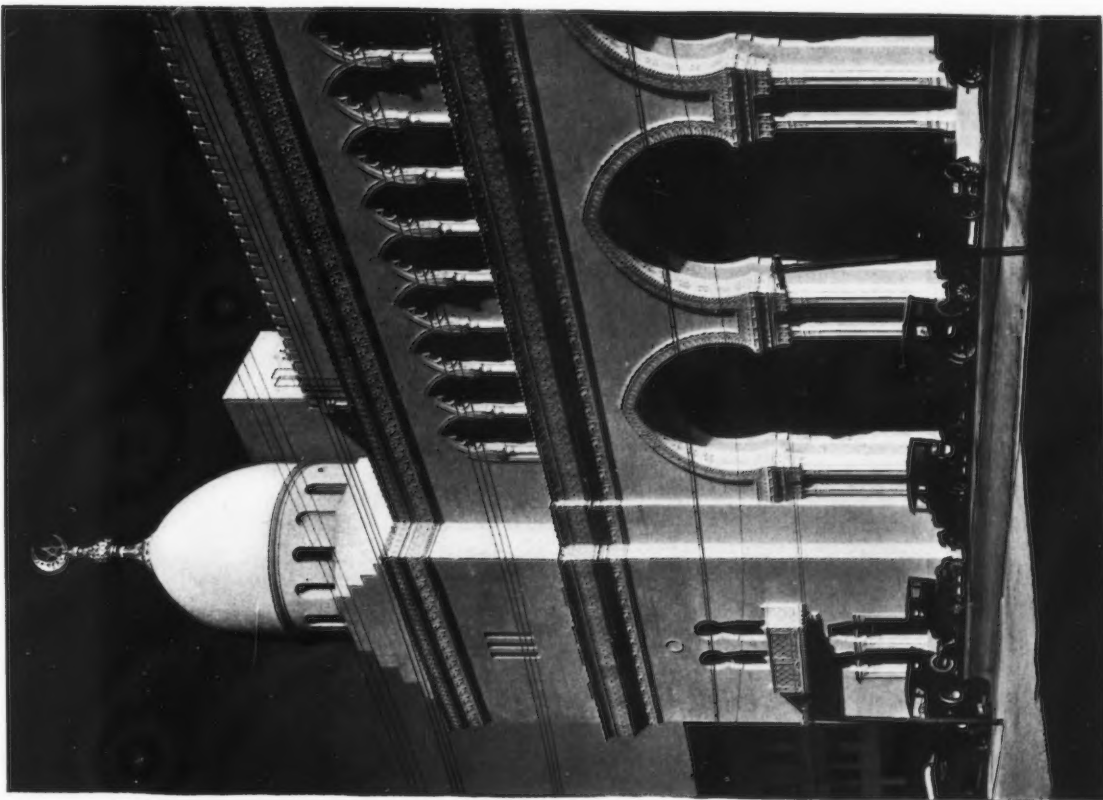
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AL MALAIKAH TEMPLE, LOS ANGELES, CALIFORNIA. JOHN C. AUSTIN, ARCHITECT; G. A. LANSBURGH, COLLABORATING ARCHITECT



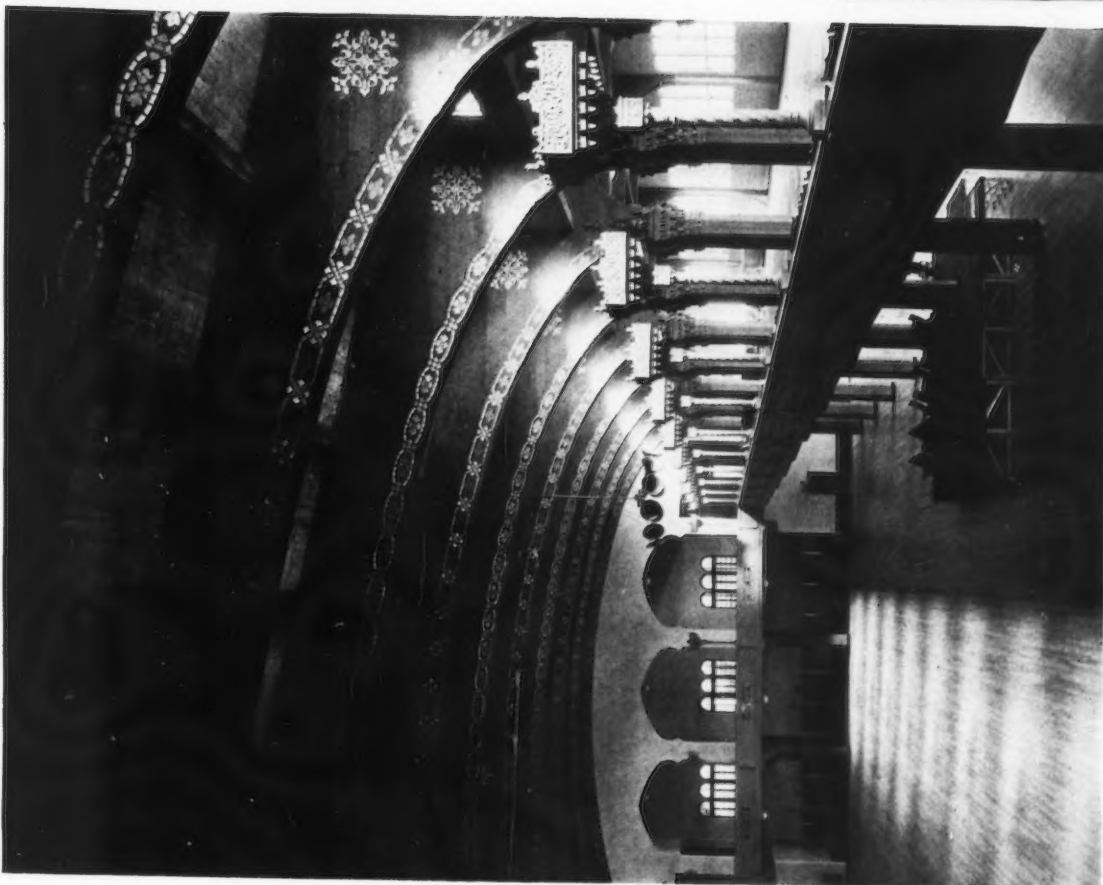
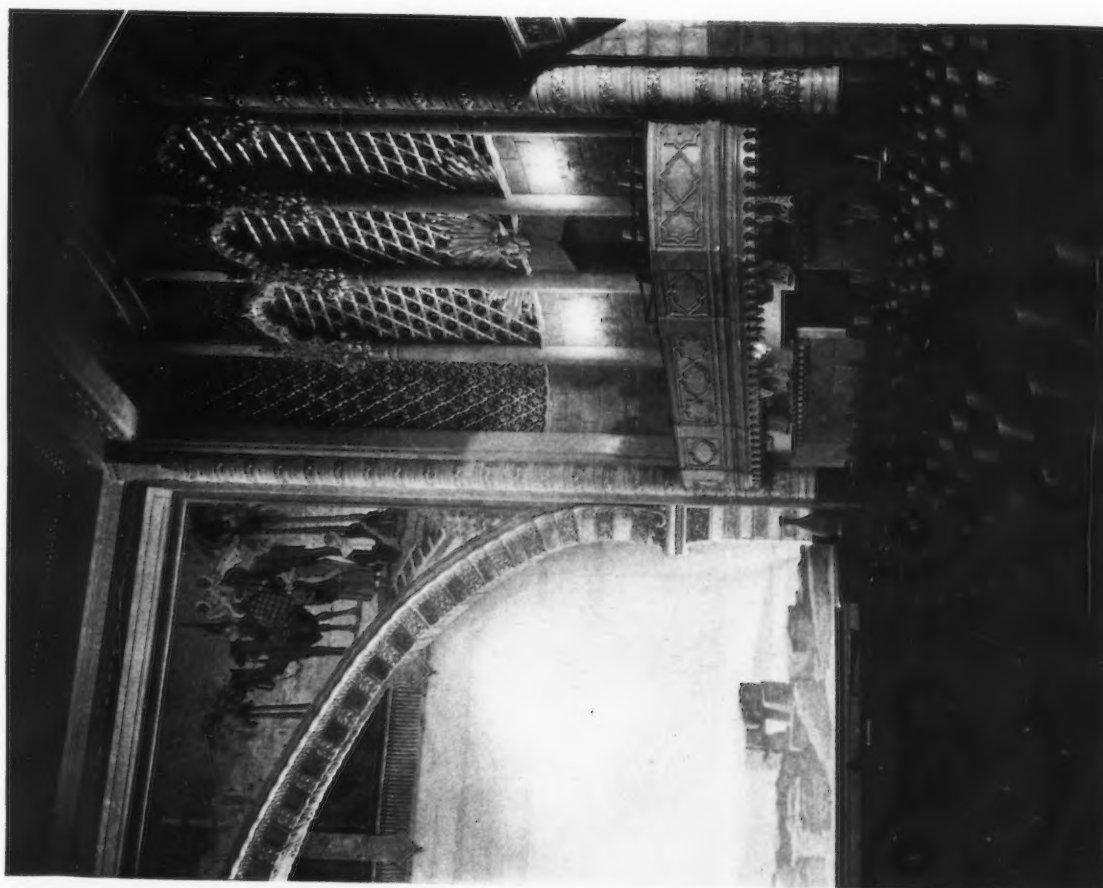
FLOOR PLANS, AL MALAIKAH TEMPLE, LOS ANGELES, CALIFORNIA
 JOHN C. AUSTIN, ARCHITECT; G. A. LANSBURGH, COLLABORATING ARCHITECT



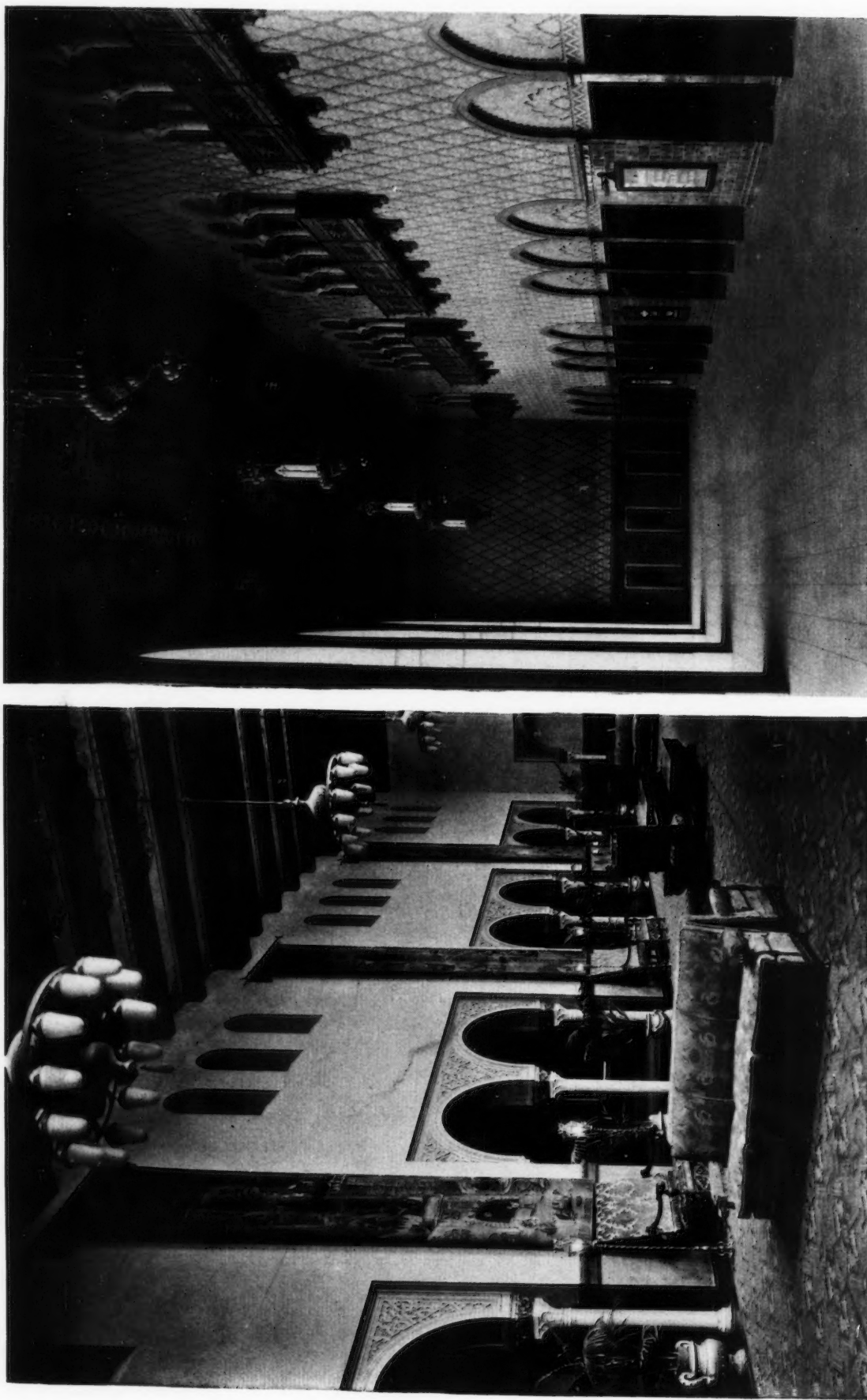
ENTRANCE TO BANQUET HALL, LEFT; MAIN ENTRANCE, RIGHT; AL MALAIKAH TEMPLE, LOS ANGELES, CALIFORNIA
JOHN C. AUSTIN, ARCHITECT; G. A. LANSBURGH, COLLABORATING ARCHITECT



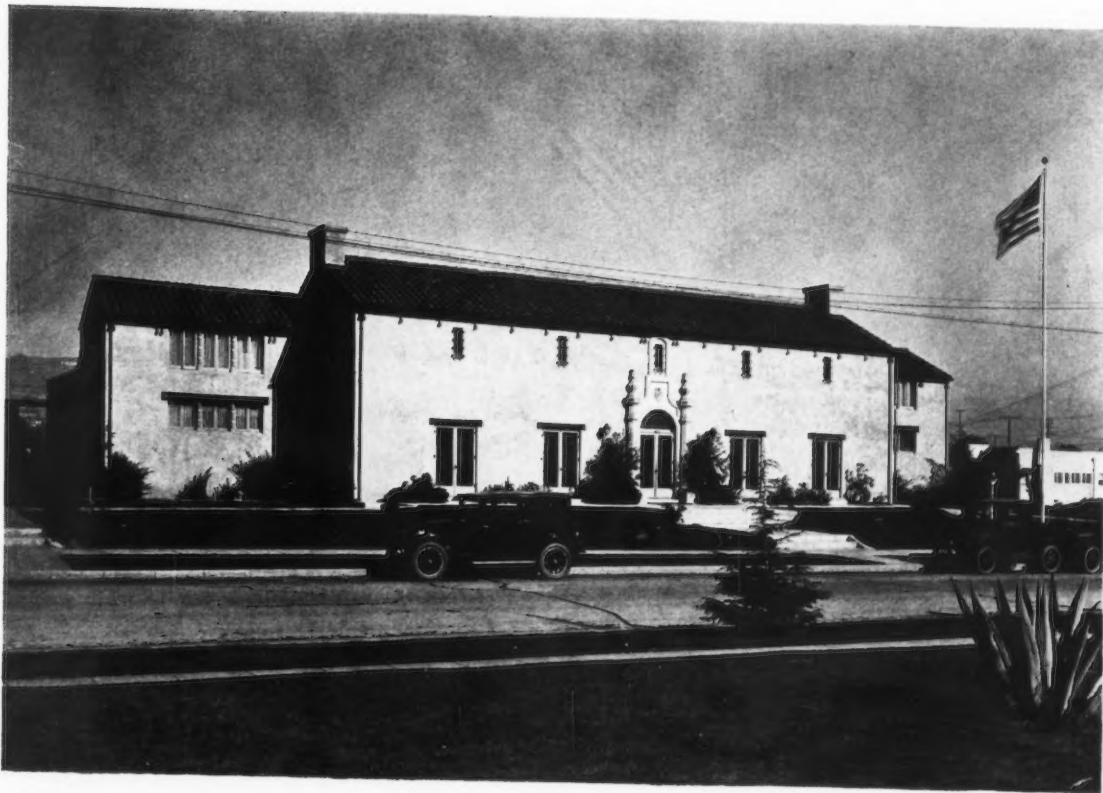
MAIN ENTRANCE LOBBY, AL MALAIKAH TEMPLE, LOS ANGELES, CALIFORNIA
JOHN C. AUSTIN, ARCHITECT; G. A. LANSBURGH, COLLABORATING ARCHITECT



BANQUET HALL, LEFT; AUDITORIUM, RIGHT; AL MALAIKAH TEMPLE, LOS ANGELES. JOHN C. AUSTIN, ARCHITECT; G. A. LANSBURGH, COLLABORATING ARCHITECT



MAIN VESTIBULE, RIGHT; A PARLOR, LEFT; AL MALAIKAH TEMPLE, LOS ANGELES. JOHN C. AUSTIN, ARCHITECT; G. A. LANSBURGH, COLLABORATING ARCHITECT



LOS ANGELES TENNIS CLUB, LOS ANGELES, CALIFORNIA. HUNT & BURNS, ARCHITECTS

Photographs by The Mott Studios



BARKER BROS., LOS ANGELES, CALIFORNIA

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THIS monumental structure is clothed in terra-cotta and brick, manufactured by Gladding, McBean & Co. and Los Angeles Pressed Brick Company. The terra-cotta is light buff in color, with unglazed, smooth surface, and deeply rusticated. The brick is ruffled old-rose, laid in Dutch bond.



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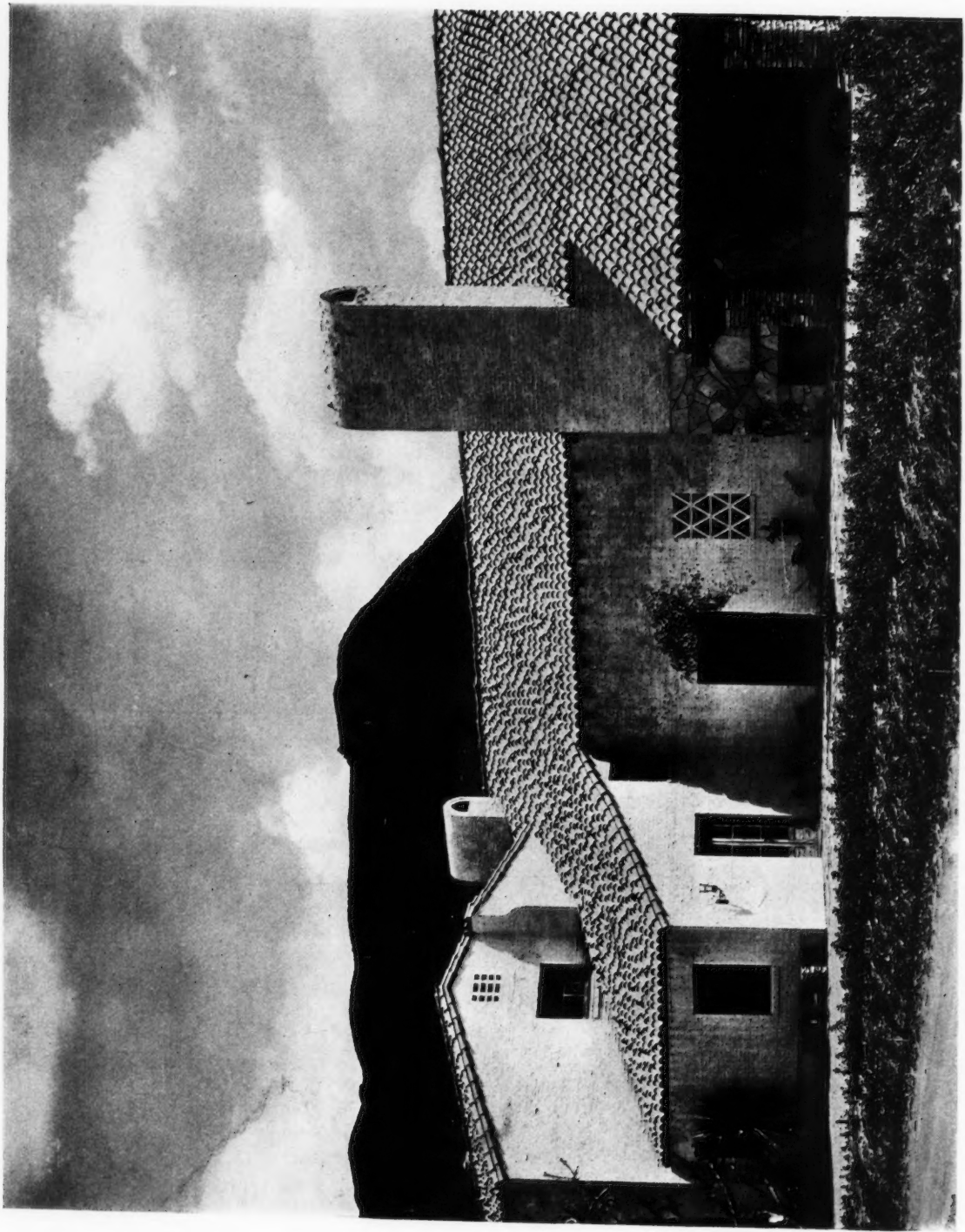
Oakland Office: Twenty-second and Market Streets





LAKESIDE COUNTRY CLUB, LOS ANGELES, CALIFORNIA. WILLIAM L. WOOLLETT, ARCHITECT

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LAKESIDE COUNTRY CLUB, LOS ANGELES, CALIFORNIA. WILLIAM L. WOOLLETT, ARCHITECT
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LOUNGE, LAKESIDE COUNTRY CLUB, LOS ANGELES, CALIFORNIA. WILLIAM L. WOOLLETT, ARCHITECT

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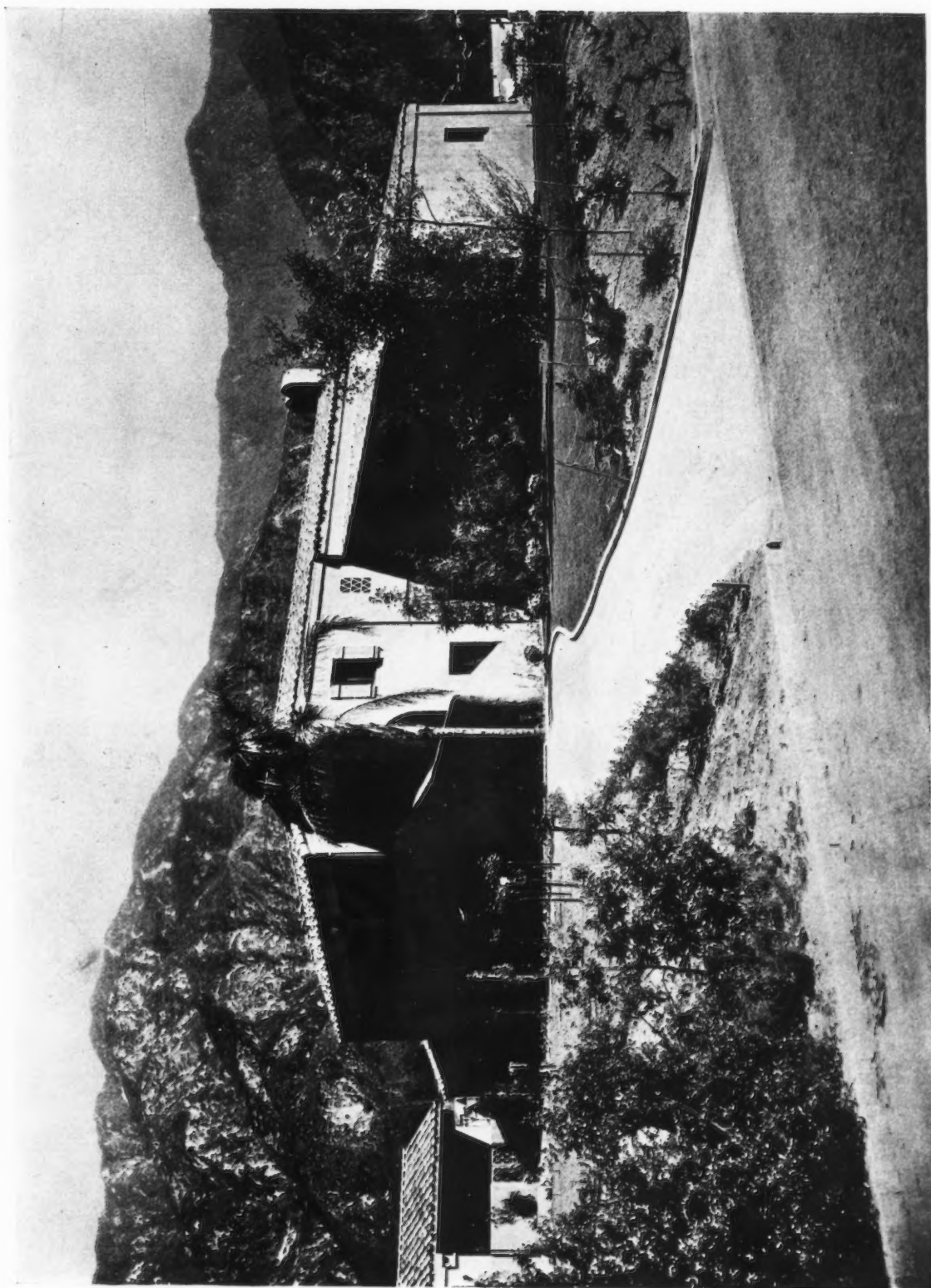
OAKMONT COUNTRY CLUB, GLENDALE, CALIFORNIA. CHARLES CRESSEY, ARCHITECT

Photographs by The Mott Studios



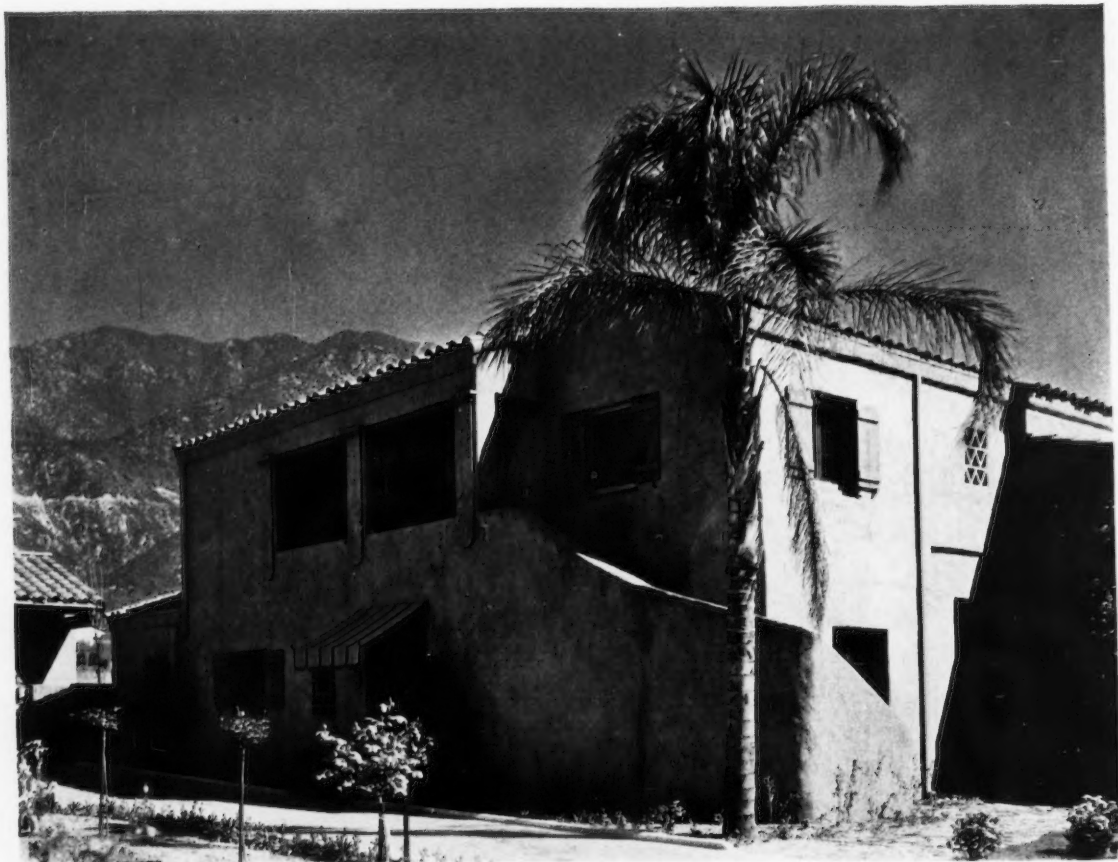
OAKMONT COUNTRY CLUB, GLENDALE, CALIFORNIA. CHARLES CRESSEY, ARCHITECT

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RESIDENCE, MR. E. J. LONGEAB, PASADENA, CALIFORNIA. WM. L. WOOLLETT, ARCHITECT



RESIDENCE, MR. E. J. LONGEAR, PASADENA, CALIFORNIA. WM. L. WOOLLETT, ARCHITECT
Photographs by The Mott Studios



LIVING ROOM, RESIDENCE MR. E. J. LONGEAR, PASADENA, CALIFORNIA. WM. L. WOOLLETT, ARCHITECT

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When the Janss Investment Company of Los Angeles decided to build a Model House to show the public how attractive a Westwood home could be made—it is a significant fact that they selected Simons Spanish tile for the roof.

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VI.

WHAT A BUILDING INSPECTOR LEARNED

[[BY OSCAR G. KNECHT]]

City Building Inspector for San Diego, California

[This is the final article of a series, as continued from the February issue]

It is of interest to know that Mr. Oscar G. Knecht, Structural Engineer and Chief Building Inspector for the City of San Diego, Calif., was sent to Santa Barbara to make official inspection and report on the behavior of the different buildings and materials affected by the earthquake; Mr. Knecht was especially instructed to select, if possible, the most suitable construction and the proper materials to be used in designing and erecting earthquake-resisting structures.



ANY frame buildings and residences shook from the wood post underpinning in the quake at Santa Barbara. Such failures would not have occurred had the underpinning been properly braced diagonally. Several large frame shed buildings and roof canopies on posts and barns collapsed on account of insufficient diagonal and wind bracing. The four-story reinforced concrete San Marcos building was one of the principal failures; fully 30 per cent of the building was a complete failure and was shaken down. The concrete used in some of the important members was none too good. The walls in some cases were not sufficiently reinforced, and there was a lack of proper crosswall bracing and ties in general, especially such as would be used in resisting wind stresses or earthquake vibrations.

The Arlington Hotel is another bold example of what might be termed inadequate earthquake or wind-resisting construction. The reinforced concrete section lacked stiffness on account of the several long spans, and lack of cross bracing. And in many cases the hollow shell brick walls and panel walls displayed an absence of proper bonding and insufficient anchoring to the reinforced concrete structural frame. The big pilasters and piers in numerous instances were merely hollow, non-supporting so-called decorative features, insufficiently tied or anchored to the main structure.

The many well-built and properly designed structures withstood the earthquake nicely, there being no apparent damage other than a few unimportant cracks and some falling plaster. In connection with this statement we call particular attention to St. Vincent's Academy. This building was built upon an extra heavy reinforced concrete foundation with numerous reinforced concrete cross walls. The main superstructure being a three-story skeleton reinforced concrete building, this building experienced no damage other than some cracked plaster and the shaking loose of some of the tile roofing. In this instance it may be said that the extra precautions, and the little extra expense originally added for the sake of safety and stability, were the direct and only reasons that the Orphanage safely withstood the earthquake vibrations, and consequently prevented the loss of life, or severe injury, to at least some of the many little occupants.

Another outstanding example of good construction is the eight-story reinforced concrete Granada Theatre and office building. This, the tallest building in Santa Barbara, withstood the earthquake remarkably well, outside of a few filler wall and panel wall cracks and some falling plaster. The building is practically unharmed and remains structurally safe and sound. A large extra heavy foundation with widespread footings is also a characteristic of this structure. Particular attention is called to the fact

that the St. Vincent's Orphanage and the Granada Theatre were both located within that part of the earthquake zones where the shocks and vibrations were the most severe.

Regarding steel buildings, will report that there was only one structural steel framed building in Santa Barbara and this merely had a structural steel interior frame with exterior walls of masonry. This building experienced no serious damage as a result of the quake. However, the San Francisco earthquake proved the safety of structural steel buildings.

Prior to the earthquake Santa Barbara had no modern building code or building ordinances, and I am further informed that the city provided no effective or sufficient inspectors for field inspection. Consequently some of the fly-by-night contractors and speculative builders built as they pleased, so of course under these conditions the poorest materials and the cheapest unskilled labor were used by these so-called builders. Several of the important structures were erected without the advice or supervision of an architect or the services of a structural engineer. Judging from a few of the structural members and supports I saw on some of these buildings, the builder must have used a rule-of-thumb, guess-and-be-damned method of calculation in arriving at the size and shape used.

The earthquake and the damage therefrom is just another lesson of what might happen to any city when the cheap builder and inexperienced contractor can build any old way. Had a severe windstorm visited Santa Barbara the damage might have been just as bad or worse. Santa Barbara learned her lesson on building and has now adopted new and modern building regulations, and experienced, competent building inspectors and deputies have been appointed. In the future the general public, good builders, architects and contractors will no longer be molested nor have their lives, peace and welfare jeopardized by the fly-by-night, cheap, ignorant or dangerous builder.

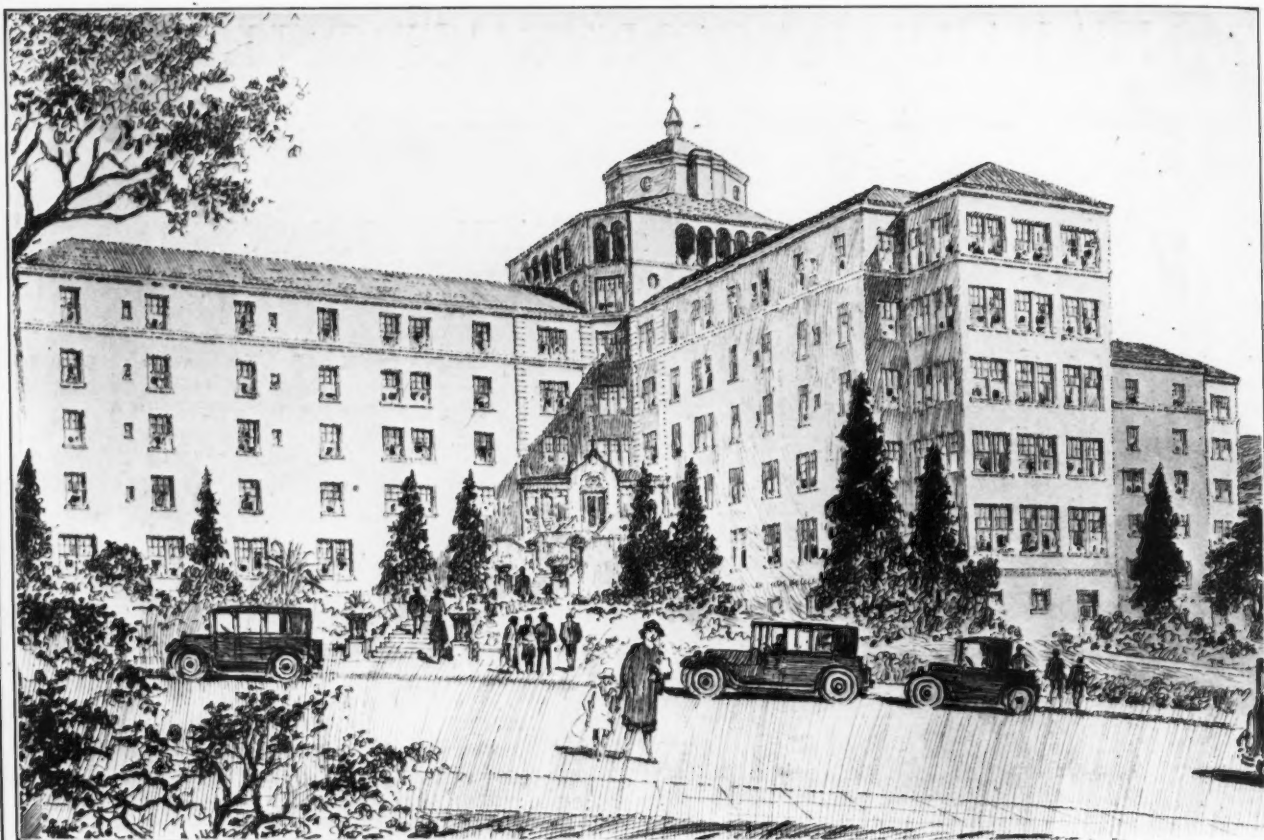
Ordinary hollow tile and light hollow concrete blocks need to be laid in extra strong mortar, the walls should be well bonded into solid masonry piers or pilasters, and the walls should be further stiffened or tied together by using horizontal reinforcing concrete bonding, spandrel beams, or belts, at all story levels all around building and immediately below the joists.

The average well-built frame residence diagonally braced, or solid sheathed when not exceeding three stories in height, would be little affected by such earthquakes as occur in California. There is always a possibility, however, of some plaster falling off, unless heavy metal lath or approved mesh is used.

CONCLUSIONS

(1) All soft clays, sand and such soils which must be

[Continued on page 47]



R. A. HEROLD, Architect

PROVIDENCE HOSPITAL, OAKLAND, CALIFORNIA

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Alexander Hamilton, Jr. High School, Oakland, California

Washington J. Miller, Architect

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· EDITORIAL ·

Electrification

IF the "Age of Electricity" has not yet fully arrived, no one doubts that it is just around the corner. To prophesy may be foolhardy; but many of us believe sincerely that the next generation will see practically all mechanical services performed by electric power.

In California, certainly, the increase in supply of hydro-electric current is found to be so great that costs will be lowered—and it is the cost which is undoubtedly the present chief obstacle to full electrification of the home.

The wiring system recently adopted by the California Electrical Bureau, described elsewhere in this issue, is a Sign of the Times. It is by no means a hasty or radical step; rather is it a compromise, a safeguard against premature depreciation in property value. The standard it furnishes is a minimum one, and the foresighted builder will provide for more than is required in this plan. "Comes the Dawn!"

The Craftsman's Point of View

ONE marked influence that modern intensive business development has exerted upon architects, is the urge to speed. With mechanical products this produces no bad results; but in those parts of the work which still depend upon the manual artisan, much of the old-time co-operation between architect and craftsman has been lost.

There are many signs that this condition is being recognized by the profession and that a reaction is in process of accomplishment. The appreciation of handcraft is spreading, also, outside the profession.

In a recent symposium, published in the R. I. B. A., were some comments from the standpoint of the craftsman that are interesting and worth repeating:

"I should like to have more constant visits from architects, to watch the progress of the work being executed for them on buildings, and in the workshops, provided they come with the intent to be helpful, to assist in making the work more beautiful, and the men more enthusiastic. They will find that their advances are reciprocated, and a sense of unity of purpose will be created, which will go far towards united co-operation. Most of our deficiencies arise from the craftsman not being enough of an architect, or the architect enough of a craftsman. . . ."

"It is only when one knows the architect personally, and feels that one is being trusted, that the architect can get the best work out of a craftsman. Shyness, fear of giving offense, or the dread of being thought presumptuous may keep back suggestions which might be of great use; for it sometimes happens that a suggestion proffered,

though not accepted, may be the father of a new idea in the designer's mind.

"As to the making of designs for modelling or carving, it is a mistake for architects to design everything. To put it quite plainly, no designer can ever know what he ought to expect from a craftsman in any material, if he has not worked in that material himself. Most designs for carving are far too intricate and crowded, because they are drawn on paper and no allowance has been made for the effect of the work in relief. . . ."

"As a foreman, I would like to say that often we see things which come to us in sections and drawings which it is practically impossible to carry out. We often point it out to the architect, and he says, 'Haven't you common sense enough to design it yourself?' That has often been my experience of what has happened in a large building. . . ."

"Will it not be a great thing for the future if the present school of young architects can be brought into contact with craftsmen in a way that, I fear, they are not being brought at present? I believe that many of our younger architects are missing some of the great pleasure that we used to take in works of fine craftsmanship. We have a public which is interested in 'handwork,' as they call it, and that very liking for the work which is done by hand is older than any architectural fashions; it is something very deep in human nature. We have heard in this room that the craftsmen on a certain building asked for permission to take their wives and friends on a Saturday afternoon so that they might see the work. I think that is very clear evidence that the craftsman can be interested in his work. It is very important that in the curriculum of the schools there should be included some training in craftsmanship. In the old days we were told it was good for the architect to spend some time in the shops, and I think any man who did that, benefited by it."

ASSISTANT ARCHITECTS URGENTLY NEEDED FOR PUBLIC BUILDINGS PROGRAM

The United States Civil Service Commission announces that there is urgent need for assistant architects in the Supervising Architect's Office of the Treasury Department where a large number of such employees will be engaged in connection with the construction of public office buildings in Washington, D. C., and elsewhere, authorized in a bill recently passed by Congress.

The entrance salary for assistant architect is \$2,400 a year. Promotion may be made to higher grades in accordance with the civil service rules. Applications will be rated as received until August 30, 1926.

Competitors for this position must have been graduated from a college or university of recognized standing with major work in the usual courses required for a knowledge of the fundamentals of the theory and practice of architecture; and, in addition, must have had at least one year's experience in the preparation of architectural drawings for buildings. For each year lacking the completion of the required college course, applicants may substitute an additional year of experience covering the history of architecture, architectural design, and the theory of architectural composition and planning.

Full information and application blanks may be obtained from the United States Civil Service Commission, Washington, D. C., or from the secretary of the United States Civil Service Board at the post office or customhouse in any city.



Hellman Commercial Trust and Savings Bank Building, Los Angeles, Calif.
Schofield Engineering & Construction Co., Contractors. Schultze and Weaver, Architects

HOLLOW Metal Elevator Fronts manufactured and installed by us. Five hundred eighty-six Campbell Metal Window Frames and Sash furnished and installed by us.

Hollow Metal Elevator Fronts and Campbell Metal Window Frames and Sash were furnished and installed by us in the Standard Oil Building, Los Angeles, and the Pacific Southwest Trust and Savings Bank, Pasadena, also featured in this issue.

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SAN FRANCISCO CHAPTER AMERICAN INSTITUTE OF ARCHITECTS MONTHLY BULLETIN

OFFICERS

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DIRECTORS

J. S. FAIRWEATHER, three years
W. C. HAYS, three years
EARLE B. BERTZ, two years
WILL G. CORLETT, two years
GEORGE W. KELHAM, one year
ARTHUR BROWN, one year

The next meeting of the San Francisco Chapter, A. I. A. will be held the third Tuesday in September. There will be no meetings during the summer months.

SAN FRANCISCO ARCHITECTURAL CLUB

MEMBER ARCHITECTURAL CLUBS' TRANSFER SYSTEM WESTERN STATES HEADQUARTERS: SOCIETY BEAUX ARTS ARCHITECTS

ERNEST E. WEIHE, Pres. HOWARD E. BURNETT, Vice-Pres. CLYDE F. TRUDELL, Secy. IRA SPRINGER, Treas.

Directors: LAWRENCE STIERS HARRY LANGLEY ARTHUR JANSSEN



THE first weekly luncheon was held on Thursday, June 17, at our club quarters, and I state without any fear of successful contradiction that these events are to be one of the coming features in the club. Some forty-five members were present at the feast, and little wonder. The food was excellent, and the price just about right for a struggling draftsman. Arrangements will be made for better accommodations in the future. So remember, ye humble, hungry draftsmen, on Thursdays, at 12 o'clock, luncheon is served in our banquet room. Make reservations in advance and help our committee to put this feature "over the top."

Bring your dice boxes, to help digest your noon-hour lunch. I am sure Mr. Weihe will permit this act.

Our old club member and friend, Mr. Ralph Wyckoff, offered a prize for the best cartoon representing club life. The jury will consist of the patrons of the club.

The membership campaign is not up to its quota, states Art Janssen, due to the summer season.

The last problem of the Beaux Art Season was taken by a large attendance on June 19. This closes the season's work.

The new board of directors were elected at the July meeting. They consist of Art Janssen, Harry Langley, and Ira Springer. J. H. Devitt will take over the treasurer position.

Our regular monthly business meeting is held on the first Wednesday of the month, at 8:00 P.M. The entertainment committee will have something to show the boys.

—J. H. DEVITT.

WARNING TO BUILDERS AND GENERAL PUBLIC
Building Inspector Oscar G. Knecht of San Diego, California, issues this warning:—Don't be misled by the many so-called patent, improved methods of construction, new and special construction systems, earthquake-proof construction, new and special cement block machines, etc. It is seldom that any of the above have any real merit or prove a success.

In most cases, the party who buys the county rights finds that the device, special block, or new or patented construction method cannot be used and has not been approved by the Building Department. Even in some cases when approved by the Building Inspector's office, the new device or method is so costly that it has no sale. Ask the agent or promoter if he can show a letter from the Building Inspector's office, stating that the device, or method, has been approved.

Be cautious about the fellow who tells you that his special block, building unit, or method is used in several cities. As a rule, they may have been used in Hickville, where everything goes, whether it falls down, or not.

LOS ANGELES MAN INVENTS NEW HEATING SYSTEM

A dual gas heating unit by which two or more rooms can be heated from a single warm air floor furnace has been invented by A. J. Hartfield, president of the Pacific Gas Radiator Company, and is now being placed on the market.

The new unit results in considerable economy, because the number of floor furnaces required to heat a given number of rooms is approximately cut in half.

The new furnace is equipped with an electric coil instead of a pilot light. This coil automatically ignites the gas as soon as the flow is turned on. All the heat generated by a single furnace may be thrown into one room or divided among several, as occasion demands.

"Gas furnaces for heating homes are becoming more popular every month," said Mr. Hartfield, "because they eliminate the need for a basement and because they need no attention. Now by increasing the efficiency of gas furnaces, they should dominate the market overwhelmingly."

*Concrete Masonry Will
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Why Architects Favor Portland Cement Stucco

Because it has a charm of texture,
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New York

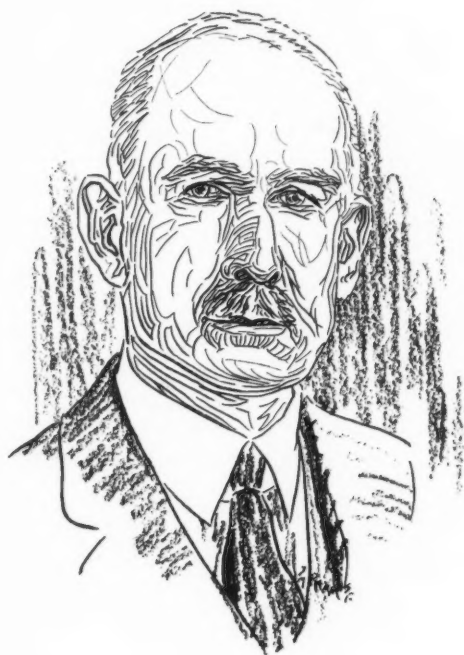
Oklahoma City
Parkersburg
Philadelphia
Pittsburgh
Portland, Oreg.
Richmond, Va.

Salt Lake City
San Francisco
Seattle
St. Louis
Vancouver, B. C.
Washington, D. C.

PERSONAL GLIMPSES

IN few professions is the individual so camera-shy as is the architect. Rarely does he receive the recognition that is his due. Never does he seek it. As a result, most of us see only a name or a completed creation of his and glimpse little or nothing of the personality behind it. In this column each month we hope, in some small measure, to heed the cry of "Author, Author," so far as the leading architectural craftsmen of the West are concerned, as well as other outstanding figures in the building industry, by presenting photographs of them and sketches from life. Nominations for this "small niche in The Hall of Fame" are acceptable from our readers.

[Sketch from life in this issue by Ramm]



SUMNER P. HUNT

SUMNER P. HUNT

No one who has come within the (large) radius of Los Angeles building activity during the last quarter of a century, needs to be told who Sumner P. Hunt is. Perhaps that is why our staff artist has given him a dignity of years which is not in evidence in the flesh, for Mr. Hunt possesses a superabundance of energy and zest in life for which many a recent graduate might envy him.

Born in Brooklyn, New York, he received architectural training with C. P. Cutler, in Troy, N. Y., for six years and with Calkins and Haas in Los Angeles for three more years from 1889 to 1892. Since then Mr. Hunt has gradually become more and more closely identified with the development of Los Angeles as a great city. He was president of the Los Angeles chapter of the American Institute of Architects, 1922-1923, and of the Los Angeles City Planning Commission, 1923-1924. No movement along architectural or engineering lines for the good of the community is complete without the aid of Mr. Hunt as advisor and co-worker. He has been especially active in the study of earthquake-resisting construction, and is a member of the Seismological Society of America and representative of the A. I. A. on the National Committee on Building for Safety Against Earthquakes.

For many years in partnership with Silas R. Burns,

F. A. I. A., Mr. Hunt is identified with many important buildings. They have undoubtedly designed more club houses than any other Los Angeles firm, and have to their credit such fine work as the Automobile Club of Southern California, the Wilshire Country Club, the South-West Museum; besides numbers of school buildings, smaller clubs, and residential work of some importance.

Mr. Hunt is married, with one daughter, and belongs to the California Club, the Sunset Club, the Los Angeles Country Club, and other organizations.

His personal hobby is golf, but his avocation is really acting as Big Brother to the profession, and, indeed, to the whole building industry of Los Angeles.

* * *

EXPOSITION

All that goes to make up the luxury and refinement of the modern home will be displayed at the Industrial and Trade Exposition, to be held in the Shrine Al Malaikah Auditorium from August 16 to August 22 under the auspices of the Los Angeles Chamber of Commerce.

From the overpowering bulk of massive boilers and engines and the intricacies of automotive parts and electrical machinery, the visitor at the forthcoming trade show may step into the serenity of a modern bungalow.

In this restful nook of the exposition the sightseer may become acquainted with the latest in house fittings and appliances; for a number of exhibitors are said to be planning to erect a bungalow complete in all details.

Invitations have been extended to 16,000 buyers in eleven Western states. Sessions of the exposition from 10 a. m. to 3 p. m. will be open only to buyers. Late afternoon and evening sessions, however, will be open to the public and it is anticipated that fully 200,000 will attend.

The exposition is planned to emphasize the importance of Los Angeles as a market place through the development of dealer distribution and consumer acceptance.

* * *

ANNOUNCEMENTS

T. C. Kistner and Company, architects, announce the removal of their office from 537 Spreckels Building, San Diego, to 1121 Detwiler Building, Los Angeles, California.

* * *

Louis Cowles, architect, announces the removal of his office from 1319 West 8th Street, Los Angeles, to 3869 42nd Street, East San Diego, California.

* * *

Arthur E. Harvey, architect, 531 N. Gower Street, Los Angeles, leaves in July for a four months stay in Europe. He will devote special attention to "Mediterranean" architecture in southern Spain and Italy.

* * *

George J. Adams, architect, announces the opening of an office for the practice of architecture in association with Franz Herding, city planning architect, at 1462 No. Stanley Avenue, Los Angeles, California.



California Stucco



AFTER design, it is color and texture that counts most in stucco exteriors. The variety of textures that can be created with California Stucco is limited only by the plasterer's skill. Color can be controlled perfectly....even the faint tints. And each effect is lasting, for California Stucco is made from portland cement.

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Why our campaign for **BETTER WALLS** helps the architect and all concerned.



"Planning Your Walls for Comfort," our new booklet, is telling thousands of home owners the facts concerning the fundamental principles of better construction, better walls and better plastering. It goes into the subject from the foundation up. It will result in greater appreciation of the architect's services, a fairer deal for the plasterer and "Better Walls" for the home owner.

AS a conscientious builder of "Better Homes," the architect knows the essential importance of good construction and materials, from the foundation up. But, he also knows that the public is prone to demand beauty on the surface, even at the expense of the underlying structure.

It is a mistake to demand "Better Plastering," for example, unless the necessary preliminary steps have been taken. Better Plastering is only one of the results of good, solid foundations, well-built framework and lathing material that will not damage framework or plaster through reactions to heat, moisture or other elements.

That's why we are campaigning for "Better Walls" and better construction generally. That's why we are dedicating thousands of advertising dollars to educate the public to the facts . . . to show them that better homes, better walls and better plastering can only be obtained by the best of construction and materials under expert supervision, such as the architect's. Such a campaign will not only help protect the home owner's interests but will react in a greater appreciation of the architect's skill in the selection of materials and supervision of construction.

PLASTOID PRODUCTS, INC.

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LOCKLATH
"Plastoid - Made"

SOLD BY ALL BUILDING MATERIAL DEALERS

You can heartily recommend this stronger, fire-proof, sound-proof plaster lath!

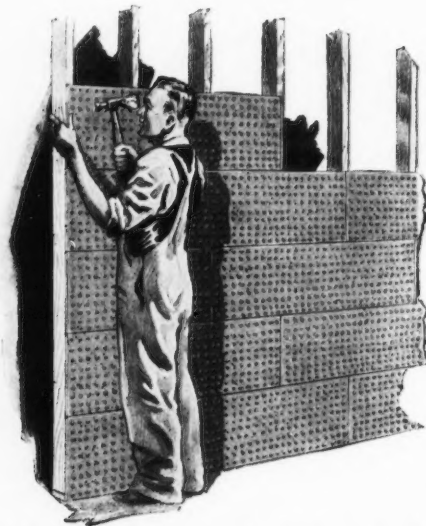
You are often called upon to express an opinion as to the best and most economical materials for wall construction. Have you really investigated the comparative costs and merits of the different laths now available?

You might find interesting some of the figures and facts which we have on file. Of course we want to show you why Buttress is superior, but will you let one of our salesmen tell you the story?

We feel confident that after receiving the facts you will agree that the best and most economical lath is the stronger, fire-defiant, sound-deadening plaster lath — Buttress. Phone or write Buttress Manufacturing Co., 6910 So. Alameda St., Los Angeles, Cal. DElaware 4935.



Plasterers prefer to work over Buttress Interior Lath and Exterior Backing because of the smooth, even plastering surface and the assurance that the job will be satisfactory when completed.



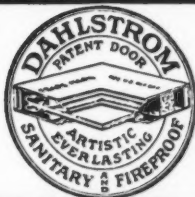
The big 16"x48" sheets of Buttress go up quickly and easily; there is no waste of time or material; each sheet covers four studs and forms a strong bracing.

Because—

1. It is made of pure gypsum compressed between two layers of strong chipboard, and carefully tested for uniform thickness and weight.
2. Its strength prevents breakage and consequent waste.
3. There are 3500 punched, rough bumps to the square yard, providing the best kind of a mechanical key and an ideal plastering surface.
4. Buttress provides an even, unbroken suction to plaster after application and will not spot, crack, crawl or buckle.
5. The big 16"x48" sheets cover four studs and provide a rigid bracing for the entire structure.
6. In lathing a saving in both labor, nails and material is effected.
7. A similar saving in plaster results from the fact that the plaster slab is of uniform thickness throughout, and no plaster is forced back through crevices, as is the case with other laths.
8. The finished job is more satisfactory to the owner, more profitable to the builder and contractor.



COMPLETE ELEVATOR
INCLOSURES AND CABS
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METAL DOORS AND TRIM
ADJUSTABLE PARTITIONS
CONDUO-BASE



MEDICAL ARTS BUILDING
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W. S. CROSBY
Architect

THE Medical Arts Building, in Omaha, is equipped with 68 sets of two-leaf, two-speed elevator doors of Dahlstrom construction.

This type of door offers a maximum opening to the car and, as both doors move in the same direction,

the sill need be extended on one side only to provide for the travel of the doors.

The two-leaf, two-speed inclosure is admirably adapted for service in office buildings, where the rapid and efficient handling of many passengers is most essential.

We shall be pleased to put your name on our list to receive our architectural literature

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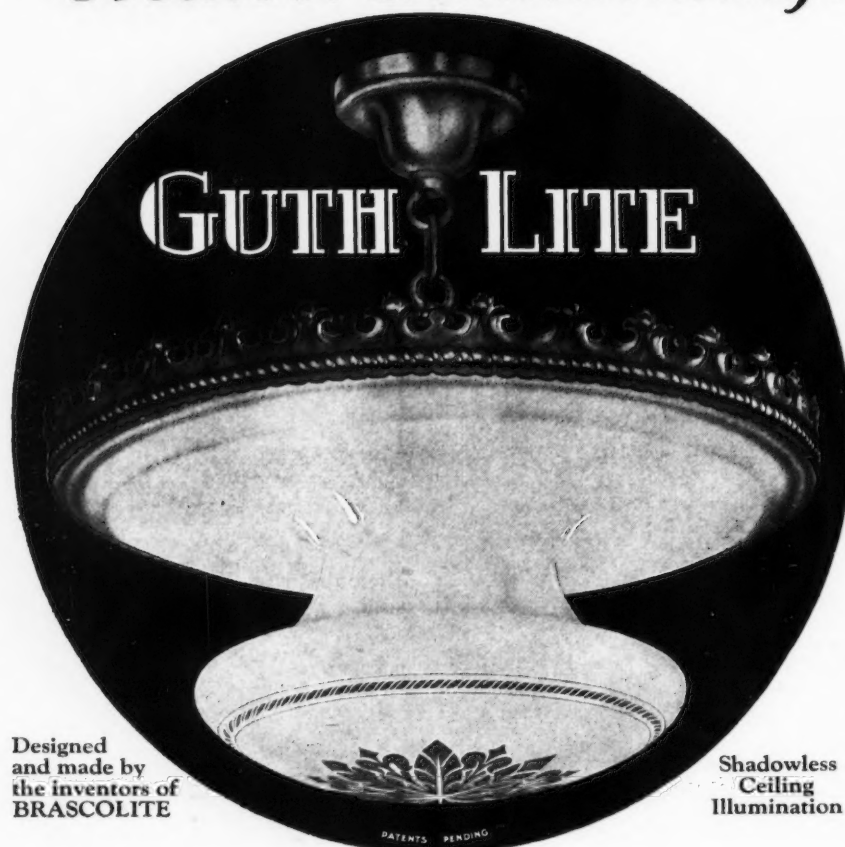
LOS ANGELES, CAL., G. R. Brandin, Transportation Bldg., 7th and Los Angeles Sts.
SAN FRANCISCO, CAL., J. K. Murphy, Sharon Building
SEATTLE, WASH., E. H. Camp, 515 Bell St.

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Adjustable reflector and scientifically designed globe provide control of light vertically and horizontally.

Features never before obtained are here combined in a new and better, totally enclosed commercial lighting unit. A super-illuminator!

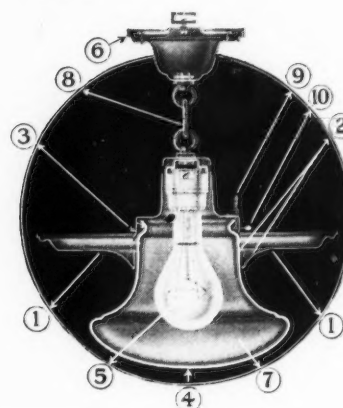
Remarkably efficient. Beautiful in design. Canopy, hanger and ornamental metal band finished in Antique Bronze. Reflector in White Porcelain Enamel with Ivory band.

Plain and ornamental types. Packed in individual cartons. Complete. Ready to install. Prices surprisingly low.

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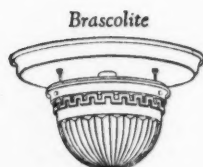
Your request will bring an attractive folder illustrating the various types of GuthLite. It is regulation size. Bears A. I. A. file number.

- (1) Adjustable white porcelain enameled reflector controls direction of light vertically and horizontally. Wide light distribution. Uniform intensity on the working plane.
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- (5) Lamp filament positioned so that most of the light rays are diffused through neck of globe toward reflector, which directs them to the working plane over a wide area.
- (6) Adaptable for installation to any type of electric outlet or ceiling construction.
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- (9) Self-adjusting spring globe holder permits expansion of glass, preventing rattling or breakage.
- (10) Globe quickly applied or released for cleaning or re-lamping. Cleaned in a minute.



Prices and Sizes:

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				No.	Price	No.	Price	No.	Price	No.	Price
75 to 150	Med.	12 1/2"	8 3/8" x 4"	B2820...	\$ 5.90	B2823...	\$ 6.45	B2826...	\$ 8.10	B2829...	\$ 7.55
200	Med.	17"	11 3/8" x 5"	B2821...	8.35	B2824...	8.90	B2827...	11.10	B2830...	10.55
300 to 500	Mog.	21"	14 1/8" x 6"	B2822...	11.65	B2825...	12.80	B2828...	15.55	B2831...	14.45

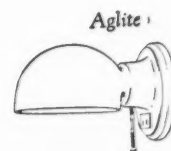


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THE WARWICK Apartments, Houston, Texas: C. D. Hill & Co., Dallas, Architects;
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FROM its dignified entrance to the roof garden which commands a sweeping panorama of Houston, the Warwick qualifies as one of America's notable apartment buildings.

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Plumbing Fixtures



Detail of Stairs and Wainscot in Salt Glaze Brick—Shadeland Grove School, Anderson, Indiana
Architect—E. F. Miller, Anderson, Indiana



*With the Facts
of Salt Glaze Brick
in mind, check over
your projects against
this partial list
of uses for
Salt Glaze Brick*

- CORRIDORS - - ☐
- STAIRWAYS - - ☐
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- WAINSCOTS - - ☐
- VENT SHAFTS - - ☐
- ELEVATOR SHAFTS ☐
- LIGHT COURTS - ☐
- PLAY ROOMS - - ☐
- BAKERIES - - - ☐
- CAFETERIAS - - ☐
- KITCHENS - - - ☐
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- ENGINE ROOMS - ☐
- BOILER ROOMS - ☐
- PACKING PLANTS ☐
- LABORATORIES - ☐
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- STABLES - - - - ☐
- ANIMAL HOUSES - ☐

WORKING SHEET— for the con- venience of the Architect, we present this concise Summary of the working Qualities and Adapt- abilities of **SALT GLAZE BRICK**

ORIGIN Salt Glaze Brick are made of carefully selected plastic fire-clays, and are thoroughly vitrified.

GLAZE The glaze of Salt Glaze Brick is an integral part of the brick, developed on the clay itself during the process of burning. It is inherent in the nature of the brick and is glossy, impenetrable, indestructible and clear as crystal.

COLORS Owing to the careful selection of light burning clays, Salt Glaze Brick develop a full range of fine buff tints running from Light Straw to Golden Brown.

SHAPES Salt Glaze Brick are made in a great variety of shapes, corresponding to practically every architectural need in Wainscots, Cap Molds, Cove Bases, Sills, Jambs, Heads, etc.

SANITATION Salt Glaze Brick are the complete and economical answer to the demands of the modern Sanitary Interior. Their glaze is not only impenetrable, but indestructible. They leave no dust-catching projections.

They do not absorb grease or grime. They can be kept surgically clean.

DURABILITY Made of vitrified fire-clay, Salt Glaze Brick are practically indestructible. Their glaze is integral with the body of the brick, and will not scale or peel under the most severe conditions.

BUILDING ECONOMY Salt Glaze Brick fulfill two functions: 1—They form a necessary and integral part of the load-bearing, fireproof wall structure. 2—They constitute at the same time an impervious, sanitary, permanent and beautiful surface decoration. This double function is secured by one material cost and one labor cost instead of two.

ARCHITECTURAL ADAPTABILITY With the range of beautiful colors and practical shapes, in combination with various bonds, patterns, mortar colors and treatments, Salt Glaze Brick put a practical, artistic and economical resource of the greatest value at the command of the architect.

AMERICAN FACE BRICK ASSOCIATION
1767 Peoples Life Building • Chicago, Illinois

AL MALAIKAH AUDITORIUM, LOS ANGELES

The auditorium portion of the building will seat 6480 people, exclusive of the boxes and the orchestra. The orchestra is large enough for 150 players. The proscenium arch is 100 feet wide, and the stage is 78 feet by 195 feet. This stage is one of the largest—if not the largest—in America. There is an organ in two sections—one on each side of the stage above the boxes.

The gallery seats 3350. It is supported by a steel truss 186 feet clear span, and by cantilever trusses passing through and over the main truss. These cantilevers extend beyond the supporting truss 45 feet, 6 inches. The weight of the main balcony truss is 250 tons.

The Moorish style of architecture was used, so that it would correspond in a measure with the style of dress and ceremonials of the Shrine organization.

The acoustics of the building are remarkably good, it being possible to clearly distinguish a voice from the stage at the farthest seat in the gallery, 198 feet distant. The Public Address System has been installed, making it possible not only to hear everything that is said on the stage throughout the main auditorium, but throughout the banquet hall adjacent.

The pavilion (or banquet hall) is so arranged that it can be used in conjunction with the main auditorium. The same style of architecture has been employed in both portions of the building, both of which are of structural steel and reinforced concrete. By referring to the several photographs you will see that all of the walls and ceilings of the banquet hall have been decorated directly on the concrete, as there is no plaster on this portion of the building. Neither is there any plaster on any of the lobbies or corridors of the auditorium portion of the building, all of the decoration being done in the same manner as in the banquet hall.

SANTA BARBARA CONSTRUCTION LESSONS

[Continued from page 31]

confined should be stressed about 20 per cent below that ordinarily accepted as standard practice.

(2) Heavy foundations with numerous cross walls are to be preferred. Continuous connected reinforced concrete footings, even when supporting isolated columns, are always to be accepted in lieu of isolated individual footings.

(3) Any structural steel frame erected according to standard accepted engineering practice and designed to resist a wind pressure of 20 pounds per square foot will be absolutely safe during any of the earthquakes such as occur in California.

(4) Any reinforced concrete frame needs very careful supervision by an expert (not a laborer or student) and when the structural members and wind bracing are designed and stressed according to the recommendations of the joint committee it may be relied upon as being almost if not fully as stable and safe during an earthquake as a structural steel frame. The structural steel frame has the advantage of being more elastic and safely permits more distortion.

(5) Wood is the closest rival to steel and high-grade reinforced concrete construction, but wood adds fuel in case of a conflagration. All wooden framed buildings should be well braced and well spiked or bolted together. In lieu of the bracing, solid sheathing may be used. No building should be underpinned by using ordinary wood posts on masonry piers or footings unless such posts are diagonally braced both ways.

(6) Ordinary brick, approved tile, or concrete walls should not exceed one story in height when the bearing walls are made only 8 inches in thickness, unless said walls are stabilized and stiffened by buttresses, piers or pilasters. And then the light-duty building with 8 inch

[Concluded on page 51]



Photo by courtesy of M. J. Buerger

GOOD LIGHTING Is a Part of Architecture

TO the grandeur of the interior of the New Elks' Temple in Los Angeles this magnificent chandelier adds its share of beauty. The appropriate design was conceived by Forve-Pettebone artists. Its intricate handiwork was done by Forve-Pettebone craftsmen. Both from the standpoint of effective lighting and architectural ornamentation, its excellence is typical of Forve-Pettebone artistry.

Forve-Pettebone Company specializes in lighting equipment as a part of architecture. Its designers and craftsmen, expert in their field, stand ready to give full assistance in any lighting problem you may have.

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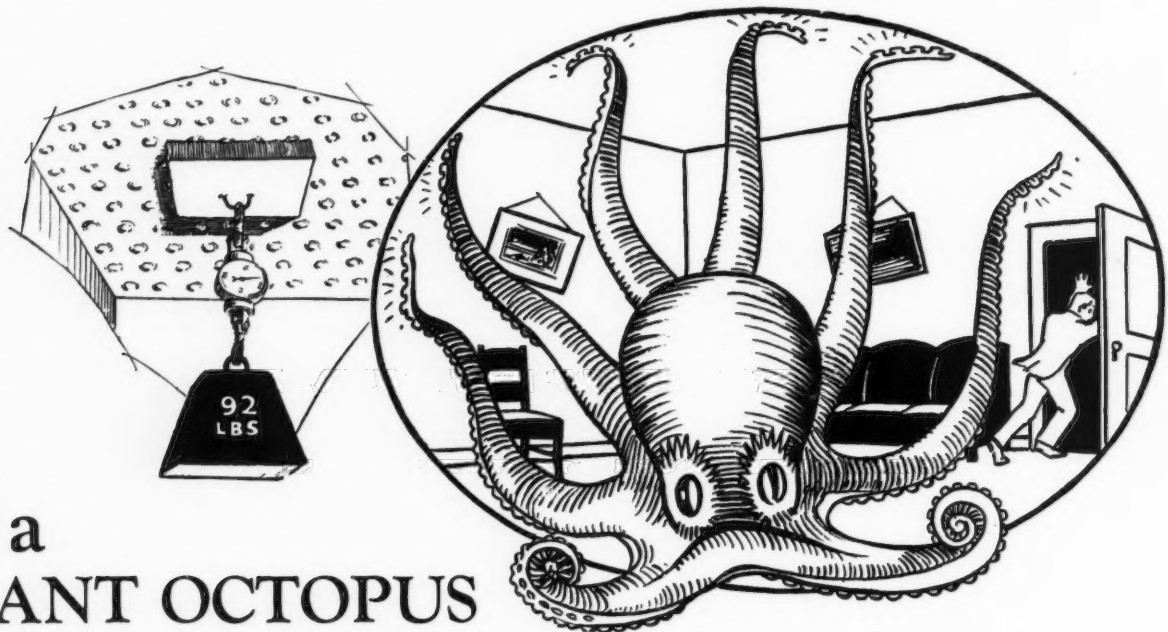
Figueroa

Los Angeles

Established 1904



ANOTHER REASON WHY BUTTONLATH CAN GUARANTEE A GOOD JOB



If a
GIANT OCTOPUS
clamped his suction-cups onto your walls...
they'd stand, if they were BUTTONLATHED

THERE ARE SEVERAL REASONS why plaster pulls away from the lath. One of these reasons is lack of adhesion; another is lack of chemical affinity; another is lack of sufficient mechanical key. Lath may lack one of these properties and still hold the plaster safely under normal conditions, but lath that has *all* these properties is safest under *all* conditions.

BUTTONLATH possesses all of the properties of adhesion, chemical affinity, and positive mechanical key required to provide an absolutely safe base for hardwall plaster. In a test reported by Virgil G. Marani, C. E., a 93-pound pull was required to tear of piece of plaster half the size of a postal card from a backing of BUTTONLATH. The pull was 10.12 pounds per square inch, or more than 500 times the load of a standard 1/2-inch plaster wall.

You may contend that even the most official test is open to question

We agree with you that the real test is: "What does the product do in actual use?" A careful check-up of 20,000,000 yards of BUTTONLATH, which have been put into service in the last twelve years, answers this question so satisfactorily that we can unconditionally guarantee a good job of plastering where BUTTONLATH is used according to specifications, provided no structural defects develop in the building itself. May we send details of this guarantee for your files? The BUTTONLATH Manufacturing Co., Vernon and Boyle Avenues, Los Angeles, California.

For Your Complete Protection We have Developed a Free Inspection Service. Ask us about it.

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PLASTER BASE-----

*all this at
one cost in*
Buttonlath
GUARANTEED WALLS

SANTA BARBARA CONSTRUCTION LESSONS

[Concluded from page 47]

walls should be limited to two stories in height. The pilasters or piers should not be placed more than 20 feet apart.

Six-inch masonry bearing walls should be prohibited in all buildings. Six-inch concrete walls reinforced both horizontally and vertically with $\frac{3}{8}$ -inch square bars 2-foot o. c. both ways may be permitted in one-story buildings when the above stability pilasters or piers are added. Under no condition should wood bearing plates be embedded within any wall.

(7) Adobe walls should never be less than 12 inches thick in one-story buildings and sixteen inches thick for the first story and 12 inches thick for the second story when two stories in height; buildings with adobe bearing walls should never exceed two stories in height. And all walls should be plastered both sides, and reinforced with mesh.

(8) Joist anchors should not be more than 6 feet apart on all sides of building, and anchors in 8-inch walls should extend through walls in every case. Parapet walls must be built to withstand a wind pressure of 20 pounds per square foot. Stability pilasters are necessary when walls exceed six times the least thickness, and an approved method of anchoring is necessary.

(9) Hollow walls, bonded or tied together with metal ties only, are a real source of danger; stiff masonry bonding plates, ties or headers must be used in every case regardless of the fact that in perhaps a few cases there is a possibility of dampness coming through or on said bonding stones, brick or tiles. Structural strength and stability are the real essentials.

(10) Full masonry bonding is necessary to properly tie face brick to the brick or stone backing. If appearance is one of the essentials, then full Flemish bond should be used every third or fourth course. Blind diagonal headers, metal ties and similar makeshift bonding should be prohibited by law. This also applies to ashlar stonework; in fact, full masonry bond is essential in all forms of stone or brick.

(11) Special precautions and careful mixing must be insisted on in all concrete work. Specifications for concrete must be definite and to the point. Such specifications as one to six are ridiculous and meaningless; it might mean *one* of cement, *five* of sand, and *one* of rock, or it may mean one of cement, one of sand and five of rock, or some other fool proportion.

(12) Good mortar is essential. Straight lime mortar should always be prohibited, regardless of the propaganda of one or two ready-mixed mortar plants. When I hear them tell about the strength of old walls laid up in the "olden days with ye old time lime mortar" I must recall a lime that has slacked for over a year, and I also recall that the walls were about twice as thick as need be. Our walls are thinner nowadays, and the mortar must bind or tie the different bricks or building blocks together, giving us a continuous, elastic, almost monolithic unit.

Ready factory mixed lime mortar certainly is a fine high-grade well-mixed mortar, but same must be well tempered on the job with plenty of Portland cement.

If we heed and follow out the precautions suggested herein, we need have no great fear of earthquakes or severe winds such as occur in California.

* * *

The practice and business of the late R. A. Herold, will be continued with practically his entire staff under the direction of his brother, P. J. Herold, licensed architect and engineer, in the name of R. A. Herold Company, Architects and Engineers, Forum Building, Sacramento; and Hearst Building, San Francisco.



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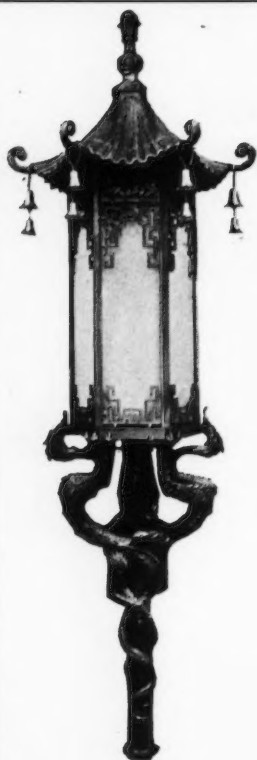
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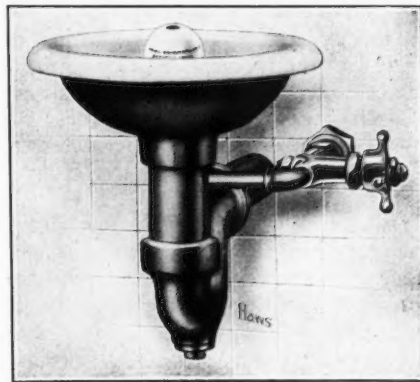


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D. Everett Waid, President of the American Institute of Architects,
said before the recent 59th Annual Convention of the Chamber of Commerce of the United States:

"It is one duty of the Institute to establish a kind of cooperation with manufacturers
which will promote the use of materials suitable to a given purpose—not the sale
for the sake of the sale regardless of results."

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was perfected in this spirit to meet the oft-expressed wishes of the Profession for
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made under strict laboratory control at the Mill, to avoid the inevitable pitfalls of
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